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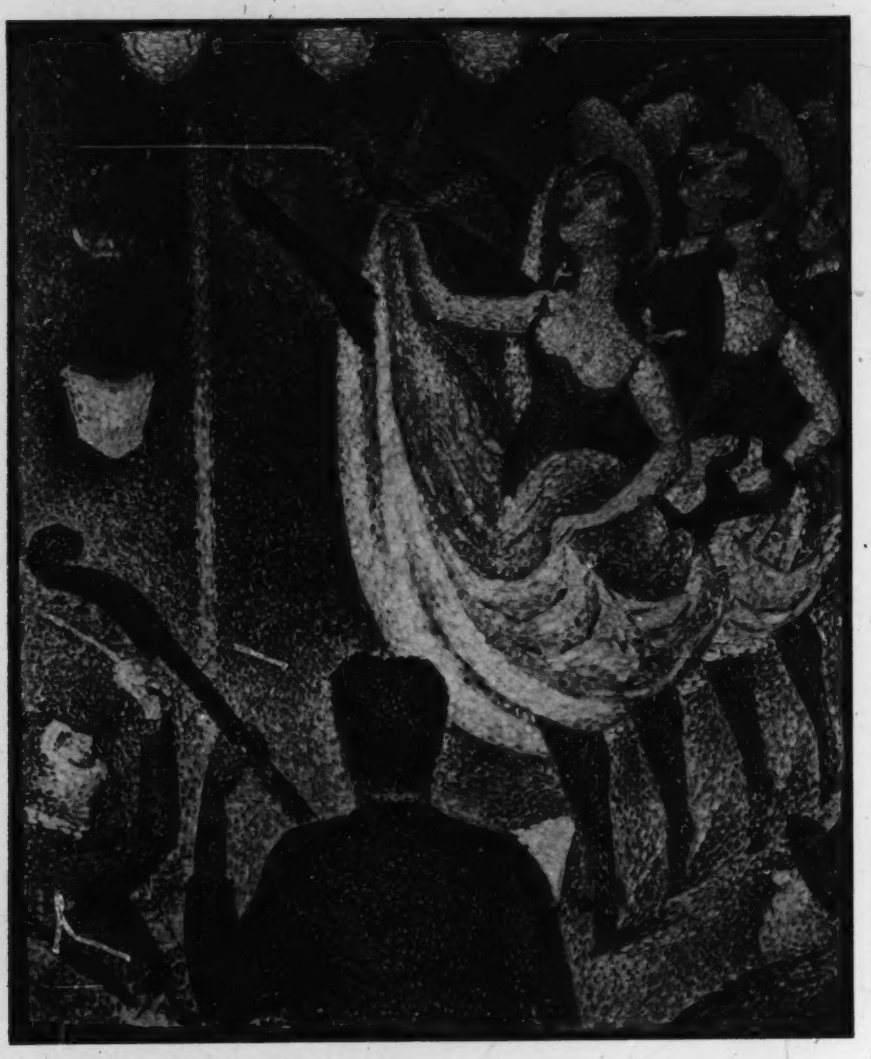
PICTURES OF EVERYDAY LIFE

GENRE PAINTING IN EUROPE, 1500-1900



85 GEORGES PIERRE SEURAT, French School, 1859-1891
Le Chahut
Oil on canvas, 22 x 18¼ in.
Lent by the Albright Art Gallery

PICTURES OF EVERYDAY LIFE

Genre Painting in Europe

1500-1900

Introduction by

GORDON BAILEY WASHBURN

DEPARTMENT OF FINE ARTS
CARNEGIE INSTITUTE

October 14 to December 12, 1954

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PREFACE

WHEN the idea of an exhibition surveying genre painting, or pictures of everyday life, first came to mind, we thought of the entire span of Western art, including Europe and America. However, the awkward size of such a review, together with considerations of budget, corrected this flight of fancy. Another deterrent lay in the fact that although a survey of European genre had never before been offered, exhibitions of American material have not been uncommon and have included one presented by the Carnegie Institute in 1936.

We also came to realize that with a necessary limit of eighty to ninety pictures, it would be extremely difficult to illuminate even so brief an historic span of time as the four hundred years from Carpaccio and Bosch to Cézanne and Picasso, using late European material alone. This has proven to be the case.

We therefore offer this exploratory account of the subject, commencing just before the Reformation and ending with the first years of the twentieth century, with fullest apologies for the brevity of its treatment. Some obvious omissions are evident, due to our having sought to draw the material from only American collections; others because it has not always been possible to obtain key pictures of our choice, their precarious physical conditions or other restrictions making them unavailable. Thus no Rubens, Rembrandt, Vermeer, or Hogarth graces our walls, to mention but four serious deficiencies in the display. Inasmuch as certain early and notable painters of genre are not represented in American collections in this particular phase of their work, we have reproduced outstanding examples of it in the *Introduction*.

Perhaps it should also be mentioned that we have intentionally excluded most nineteenth-century genre painting of the sort that took prizes in the Salons of that age, believing that one or two examples of those clever divertissements would suffice for comparison with works of the major painters. Sleight of art, as someone has aptly remarked, is not unassociated with sleight of hand.

In beginning this enterprise, we took the liberty of writing to a number of distinguished scholars in the field of art history, to ask for their advice and suggestions. Their infinitely kind letters of response have led us into many obscure corners of the subject and have often supplied us with points of reference that have been investigated and are mentioned in the text. Particular gratitude is felt for the generous contributions and assistance of Charles Sterling, Curator of Paintings, Musée du Louvre, Paris, and Foreign Advisor to The Metropolitan Museum of Art, New York; William R. Valentiner, Museum Director-Consultant of the Los Angeles County Museum; E. P. Richardson, Director of The Detroit Institute of Arts; Julius S. Held, Professor of Fine Arts at Barnard College, Columbia University; and Charles de Tolnay, art historian. These not only have spared no pains in offering guidance in this little-explored field of study, but have also helped us to discover pictures which might otherwise have been overlooked. Our thanks are likewise warmly tendered to Sydney Friedberg, Walter Friedlaender, Creighton Gilbert, Nikolaus Pevsner,

Chandler R. Post, Jakob Rosenberg, Seymour Slive, William Suida, and Martin Weinberger for their gracious interest and thoughtful comments on the subject.

Georges de Batz, indefatigable in his gifts of thought and time, has assisted us in many ways, but especially in obtaining notable works by eighteenth-century French masters, several of which have never before been exhibited in this country. Without his alert and knowledgeable interest in the project, it could not have advanced so happily or so well. Nor would it have been at all possible without generous responses from many other American collectors, dealers, and museums in all parts of the country. To them, literally, we owe this fulfillment of the entire enterprise. We have already listed these sources on preceding pages, with the keenest awareness of their individual sacrifices in having allowed us to borrow these rare and precious things for our purpose. It is due to their understanding help that a page of art history, heretofore hardly broached, has been reopened for further study.

In the *Introduction* to this catalogue we have endeavored only to bring together some of the scattered notes and ideas about *genre* such as may readily be gathered. This sort of essay must inevitably resemble a painted flower piece of the seventeenth century whose assorted fruits and blossoms threaten to escape from their confinement within a frame. It may be hoped, however, that our interest in this neglected theme may attract others to a field which deserves far deeper consideration than has yet been given it.

In conclusion, we tender our thanks to the staffs of the Reference Rooms of the Carnegie Library, the Frick Art Reference Library, and to Miss Kathleen Horne, who have greatly aided us in the preparation of the catalogue itself.

GORDON BAILEY WASHBURN

INTRODUCTION

European Genre Painting: 1500-1900

"Chacun a son genre" NAPOLEON I

I

GENRE is a French word meaning kind or sort or variety (Latin genus, Greek genos, i.e., family or race). In the development of literary criticism during the sixteenth and seventeenth centuries, the word came into use for designating types of subject matter and their appropriate literary forms. Thus a Renaissance writer might compose a poem in the lyric, the dramatic, or the epic genre, all corresponding to Greek and Roman classifications which were the Italians' revered models. The poet's form, his meter and mood, would depend upon the subject he had chosen.

In the plastic arts a similar hierarchy of subject matter, or graduated scale of genres, came to be agreed upon. However, it was barely conceded during these four centuries when Classicist art was dominant in Europe (c. 1500-1900) that a serious painter would consider anything outside of the realm of "Historical Painting," which was the supreme genre. Portraiture was more acceptable than the other genres of painting on a lower level, because it portrayed individual human beings; but in the opinion of Classicists and later Neo-Classicists, straight landscapes, still-lifes, or scenes from everyday life were out of the question—unless for irresponsible eccentrics or, as they said, for such "low-class painters as the Hollanders."

Those Italian art academies founded by Mannerist painters and critics in the sixteenth century, and inspired by the lofty ideas of Leonardo da Vinci and Michelangelo, were determined that an artist should develop himself as a great spiritual leader, a superior being. Like the poet, therefore, whose prestige must also be attained by the artist, the painter might persuade only through the most sublime and uplifting of moral themes. As a painter of Histories, his subjects must be taken from poetry, history, or religious writings; never from ordinary life.

Since there could be only these kinds of superior subjects, all other genres, in the course of time, came to be lumped together without too much distinction, although when they were rated, it was on a declining scale. Finally, by the eighteenth century, while "Historical Painting" remained absolute and supreme, not requiring a designation of rank, these minor genres came to be referred to simply as *genre*. Even as late as Diderot and the French Revolution, genre painting in France included *portraiture*, *landscape* and *seascape*, *still-life*, *animals*, *interiors*, and *scenes of everyday life*.

Apparently it was only during the nineteenth century that all these separate subjects, with the exception of scenes of everyday life, became independently-named categories of

painting. Since then, the word *genre* has somewhat pointlessly clung only to these once disparaged scenes. It may be guessed that the reason for the continued use of so vestigial a word lies in the difficulty to be met in devising another and more appropriate one.

Even now, judging from our dictionaries and other literature on art, there exists considerable difference of opinion regarding the meaning of *genre*. There is even, one notes, some occasional forgetfulness of its original and traditional usage. This usage—the earliest known to me—is exemplified in a passage by Félibien, the French seventeenth-century critic, where he speaks of landscape as "this genre of painting."[1] Yet Réau, in his Dictionary,[2] and the eminent critic, Max Friedländer,[3] both have commented upon the word as if it could also refer to descriptions of special kinds of people; that is, those of an ordinary type. Actually, the word as an art term does not refer us to generic beings; it merely refers us to kinds of subject matter.

It is not uncommon to find the authors of dictionaries defining *genre* as "scenes of everyday life *realistically* represented."[4] This raises the question as to whether the word may carry any qualification as to the style in which such a picture is painted. There is, furthermore, the question of the artist's mood or attitude toward his subject. Max Friedländer excludes "knowledge, thought or faith"[5] from proper genre painting, decrying tragic genre like Daumier's. The Encyclopaedia Britannica remarks that "True genre painting should reduce to a minimum such subjective qualities as the dramatic, historical, ceremonial, satirical, didactic, romantic, sentimental and religious. Characteristic works by Steen, Daumier, Rowlandson, and Hogarth would thus be too satirical or didactic to qualify perfectly as genre, while those of Wheatley, Morland, and Fragonard would be too sentimental and those of Millet too romantic."[6]

It is difficult to see how such limitations on the use of the word may be regarded as anything more than personally felt restrictions upon it, conceived on the assumption of an "ideal" genre. Considered traditionally, religious and historical themes, if treated in accordance with *le grand gout* are not genre at all; while the remaining qualities mentioned refer us to an artist's individual interpretation of the subject. Yet if we are to use *genre* in accordance with its history it refers us entirely to a choice of subject, nothing more.

Where once this choice of subject was quite various, within its collective meaning, the establishment of independent categories (such as landscape, still-life, etc.) now reduces its reference only to scenes of everyday life, irrespective of how they are interpreted.

Indeed, a considered definition of the word, based upon its original meaning, its historical usage, and its current significance might take the following form:

> A GENRE PAINTING OFFERS A SCENE OF EVERYDAY LIFE WHEREIN HUMAN FIGURES, BEING TREATED AS TYPES, ARE ANONYMOUSLY DEPICTED.

In defining *genre* it is necessary to include reference to the anonymity of the figures, which are portrayed as types rather than as unique personalities, to distinguish a genre painting from both the Portrait and the Conversation Piece. In the latter categories, as also in an historical painting, the protagonists are identifiable figures. It is not, however, necessary that the dramatis personae be contemporary with their inventor. Thus, *Palm Sunday* (78) by José Villegas, the popular nineteenth-century painter, is a genre piece, not an historical painting, although setting and costumes are of the Renaissance. Were identifiable per-

sonages, instead of typical ones, depicted, the painting would fall into the historical category.

It may be objected that so exact a definition of genre painting is nearly valueless inasmuch as these categories are themselves entirely outmoded and are merely survivals of a highly questionable and wholly dogmatic theory of art, belonging to the Classicist's concept of Ideal Beauty. Fundamentally, certainly, this is true. We have learned, at long last, to look at works of art as the unique expressions of individual artists, and we no longer consider them in terms of their relation to arbitrary categories. Neither do we grade them in accordance with their perfection of *invention*, *proportion*, *color*, *expression*, or *composition*, which were the analytical categories invented by a critic, Fréart de Chambray, for the use of academic judges of art in the seventeenth century.[7] Not being dominated by a compulsion to rationalize and therefore to classify all things within rigid compartments, we should—it may be argued—let such categories die a natural death.

There is merit in the protest. On the other hand we are not only lovers of good art but also of history, and, as such, it seems to us valuable to examine the history of human attitudes toward art and to consider these concepts in relation to our own changed and changing points of view. The word *genre*, for better or for worse, is still in use; it is conflictingly defined, and there clings to it a derogatory connotation, surviving from the disdainful attitude toward the subject held by most of the leading critics of Europe during the period we are considering. It must be of interest to us, therefore, to examine the reasons for this rejection of the genre subject as an unsuitable foundation for great art, and to ask ourselves whether any "genre pieces" exist that are the artistic equal of the best "Histories," such as those of Poussin or Ingres. To attempt this, we must briefly review the history of this topic insofar as it is now known to us.

It will be our hope, in the end, to be able to demonstrate that certain notable artists—such as Bruegel, Vermeer, Rembrandt, Caravaggio, Velazquez, Rubens, Louis Le Nain, Georges de La Tour, Watteau, Chardin, Goya, Daumier, Renoir, and Cézanne—chose genre subjects for some of their chief works and that these works must be reckoned among the greatest that were produced within the four hundred years we are considering. Ironically enough, it may also be concluded that these great genre painters, by avoiding the literary base of the Classicist's doctrine which was founded upon studies of ancient poetry, may have come closer to the Aristotelian ideal of art than did the earnest Classicists themselves. Certainly insofar as these independent painters reaffirmed "the source of the Idea in nature,"[8] they were actually the truer Classics, their source of natural truth not being antique art, as it was for the Classicists, but nature herself, directly studied and re-presented.

It will also be maintained that although *popular genre*, as in Villegas' *Palm Sunday* (78), may justly be regarded as a small and even debased field of art, genre subjects need not be treated with any less seriousness or significance than heroic ones. There is an equally base *popular classicism*, as in the work of Mengs, Gérome, and many others. Either appeal to an undemanding public taste may have as its chief purpose the desire to please, to excite, to entertain, or to amuse. As Max Friedländer has wisely written, "Strictly speaking, nothing is *in itself* genre-like or historical, only thinking makes it so."[9] The quality of pictures, as he suggests, is far less dependent upon a choice of subject than a choice of attitude; that is, upon a philosophy and way of life. "The real theme of *genre* painting is condition, not event."[10]

Fig. 1 Stained Glass, Cathedral of Le Mans, France
THE BANKERS OF ALONNES
(Detail from the Miracles of the Virgin, c.1240)

Photo: Bulloz

Fig. 2 Relief Plaque from the Cathedral of Notre Dame, Paris
TEACHER AND SCHOLARS, FRENCH (1260)

In this connection we may hazard the guess that the long disappearance of the works and even the names of such great artists as Vermeer, Le Nain, La Tour, and others, who have only in recent times been rediscovered, may in part be attributed to their seriousness as genre painters. They exceeded, perhaps, both the prejudice and the understanding of their contemporaries and so were soon forgotten. It has never been easy to comprehend the basic point of view of those great artists who have come to believe that in the world of everyday reality every life movement is as important as every other.

Long before Louis XIV is related to have cried out to his attendants, "Eloignez de moi ces magots," in exasperation with his collection of Dutch pictures,[11] the Greeks, judging by Pliny the Elder, were troubled by the vulgar aspects of Hellenistic genre painting. It must have been known in Louis XIV's day that the Greeks practiced genre painting[12] but it would also have been known that they considered it a small branch of art. Indeed both the Hellenistic Greeks and the Romans regarded genre subjects as less elevated than Fable or History, an attitude which was to be canonized by the Academic Classicists of the later Renaissance, and was now echoed in a king's petulant order to his servants two millenniums afterward.

II

In turning to an historic review of genre painting, we should start with the Greeks, although no classical art is included in our exhibition. However, judging by accounts that survive from the Greco-Roman Period, parallel attitudes toward popular genre are discovered which illuminate the later history of genre in Western Europe. We must also

make some mention of the genre themes of the Middle Ages as well as those of the late Gothic Period which is just antecedent to the first pictures here shown.

Unfortunately none of these Greek pictures of the third and second centuries B.C. has survived, although we do have a few examples of Greek-inspired work of the first century B.C., thanks—if we may so express it—to the volcanic burial of Pompeii, Herculaneum, and Stabiae in 79 A.D. Here in these Roman towns have been found painted tablets showing Hellenistic life and customs that imitate the fashions and manners of the more refined Greeks. The Renaissance artist, it was discovered on excavating them, was not the first Italian to make the Greeks his revered models.

At this time, the Romans often employed actual Greek artists who belonged to a late phase of the Neo-Attic schools.[13] However, most of the surviving genre scenes from these sites are wall paintings that are not of this Academic Neo-Classical sort. The aristocratic style was already being replaced by a tendency to popularize sacred themes and ancient fables by presenting them, as it were, in "modern dress." Moreover, a Latin writer, Aulus Gellius, of the second century A.D., in his book, *Noctes Atticae*, had already coined the expression *scriptor classicus* which he opposed to *scriptor proletarius*, thus introducing even the word *classical*, a term that meant "an aristocratic writer, an author for the 'happy few.'"[14]

Pliny the Elder,[15] who died in the destruction of Pompeii, tells us of earlier genre painters such as the celebrated Hellenistic painter, Piraïcos, who made much money but marred his reputation by choosing this humble line. "He painted barbers' shops, cobblers'

Fig. 3 Page Decoration in the Luttrell Psalter - English (c. 1340)
Cart and Peasants (Detail)
British Museum, London

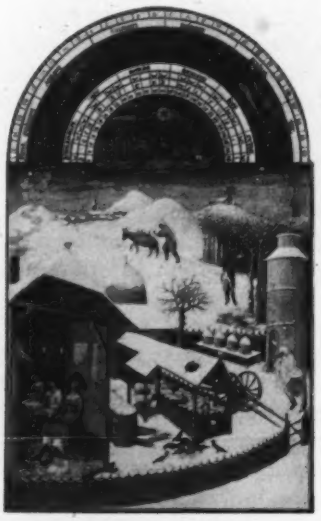

Fig. 4 POL DE LIMBOURG
French (15th Century)
February Calendar Page from Les Très Riches Heures du Duc de Berry (c. 1415)
Musée Condé, Chantilly

stalls, asses, eatables and similar subjects, earning for himself the name of *rhyparographos*," that is, painter of the sordid, a mocking word invented by the Greeks from *rhopographos*, painter of food scraps or odds and ends. Antiphilos, a third-century contemporary of the Alexandrian artist, Appeles, is also mentioned as a genre painter who did both easel pictures and wall paintings. Pliny speaks of him as having been "praised for his picture of a boy blowing a fire, and for the reflection of the fire in the room, . . and on the boy's face," as well as "for his picture of wool weaving where all the women busily ply their tasks"[16] —descriptions for all the world of some of Jacopo Bassano's canvases from sixteenth-century Venice, and suggestive of El Greco's famous boy blowing up a coal, known as *The Charcoal Burner*.

It is clear from Pliny's account, as Sterling points out,[17] that such portable easel pictures[18]—often comic in character—were prototypes of later European paintings, not again re-invented until the fifteenth century. There were already fixed categories of subject matter (i.e. *genres*), with their respective specialists such as Dionysius, who was called *anthropographos*,[19] that is, painter of men. In contrast to genre, according to Vitruvius, noble themes of fable or history were known as *megalographie*,[20] which corresponds to the *grande peinture* of the French Classicists.

Secular genre is man-centered, Christian art God-centered, yet even in the Middle Ages genre themes appeared on cathedral exteriors (Fig. 2), choir stalls and in stained-glass windows, ivories, and illuminated books, as well as on painted castle walls and in the tapestries that also decorated them. Some of these images were, of course, closely related to the celebration of Christian theology, like the stained-glass windows that were presented to a church by a corporation or a guild, on some panels of which the daily business of a trade was painted. One such window in the Cathedral of Le Mans depicting miracles of the Virgin (c. 1240) also includes lower sections showing moneylenders behind a table laden with silver (Fig. 1) as well as other banking scenes. This window was commissioned and donated by the Banking corporation of Alonnes. In another celebrated window with genre scenes of trades in the Church of Notre Dame at Semur-en-Auxois (c. 1460) secular scenes occupy the major part of the glass. The real and the ideal seem to have been able to exist side by side in Northern Mediaeval art without producing conflict. Indeed all human activity had become a religious function.

Before the fifteenth century the chief art of northern Europe was sculpture, which already in the twelfth and thirteenth centuries attained a realism far in advance of the painted altarpieces of a century later. These altarpieces with their gilded wings adhered to the metaphysical, Byzantine tradition of imagery. The belated and sudden change from this mystical idiom to the fully-developed naturalism of Robert Campin and the van Eycks in the fifteenth century is less startling when we remember this sculptural precedent, which was reflected even in van Eyck's painted images of statues in grisaille.

In comparison with the Italians, whose more classical ancestry encouraged a taste for large generalized forms and formal compositions, Northerners are seen to have always been more interested in the particular; that is, in the small and the detailed. Jan van Eyck's equal concern with people and things, miraculously displayed in his interior scene with Jan Arnolfini and his wife (Fig. 9), is typical of a Northern concern with the poetry of the transitory, the temporal and the impermanent. These are the poets of that aspect of life which early Greek philosophers called *becoming*, just as Italians are the poets of *being*—

Photo: Alinari

Fig. 5 PIETRO LORENZETTI, Italian (Active 1320 - 1342)
Dishwasher (Detail from The Last Supper)
Church of San Francesco, Assisi

Photo: Alinari

Fig. 6 GIOTTO DI BONDONE, Italian (1266/1276 - 1337)
The Cook (Detail from The Marriage at Cana)
Arena Chapel, Padua

temperamentally at opposite poles of reference in the human experience of reality. It is not surprising, therefore, that Northern Naturalism reached its apogée in nineteenth-century Impressionism, the most invertebrate account of a world in movement that has ever been painted.

Northerners, judging from the wealth of sculptured birds, leaves, fruits, and flowers, as well as labors of the months and other genre-like stone carvings on their cathedrals required no St. Francis to introduce them to a "democracy of all God's creatures,"[21] whether his influence, as Sterling suggests,[22] may actually have led men in the thirteenth century to a new appreciation of the beauty of the outer world or not. Erwin Rosenthal claims that even in Italy the influence of St. Francis was less effective than the remains of a classical antiquity. He argues that it was the sculpture of the Romans that led Italian painters, including Cavallini, Cimabue, and Giotto toward a new realism, exactly as it did Niccola Pisano, the sculptor.[23]

It is Sterling's intent, in his study of *Still-Life from Antiquity to the Present*, to correct the idea that still-life, a genre of painting equally rejected by the Classicists, was born in the North in the sixteenth century. On the contrary, he claims, it was in Italy in the middle of the fourteenth century that still-life was fully discovered. Since scenes from everyday life and still-life were closely associated with each other from their first appearance in Western art, his argument must, in large part, apply to what we now call *genre*. Sterling's point of view, moreover, is supported by Charles de Tolnay; both (in accordance with a well-established tradition) seeing in Giotto together with other artists of an awakening

Photo: A. C. L., Brussels

Fig. 7 ROBERT CAMPIN (MASTER OF FLEMALLE) Flemish (1375 - 1444)
Joseph Making Mousetraps (c. 1420 - 1425)
Wing of Mérode Altarpiece, Westerloo

Photo: A. y R. Mas

Fig. 8 ROBERT CAMPIN (MASTER OF FLEMALLE) Flemish (1375 - 1444)
Santa Barbara (Detail of Altarpiece)
Prado Museum, Madrid

humanism the creators of all the new forms and themes of later European art, including "the minor genres."

With the emergence of Italian humanists dedicated to the newly discovered beauty of the ancients, man begins to be portrayed as the central figure in the universe. We see this not only in the greater roundness and solidity of Giotto's forms but also in the introduction of a genre element which is a naturalistic novelty in his Arena Chapel frescos (c. 1305). His *Angel Appearing to St. Anna* and his cook tasting the wine in *The Marriage at Cana* (Fig. 6) are religious scenes conceived in terms of contemporary life; that is, in terms of genre.

We also see this attraction of the secular in the same century in Pietro Lorenzetti's paintings, as in his detail of serving women in the scene of *The Birth of the Virgin*, a triptych in the Museum at Siena, and in the servants washing dishes before the fire in his *Last Supper* (Fig. 5) in the Church of S. Francesco at Assisi. Like Giotto's, these naturalistic scenes of everyday life occur about a hundred years earlier than any in a comparable Flemish picture—even such a one as Melchior Broedelam painted for the Duke of Burgundy in 1399. Here, as Baldass points out,[24] everything is derived from Italian models, its naturalism itself an importation. Yet it contains the first genre-like incidents in a major Northern picture.

This does not mean that a mediaeval genre element had not continued to survive in other quarters of Northern art. In the Books of Hours its spirit never ceased to sport in drolleries upon their borders. Thus, through the famous Luttrell Psalter (c. 1340), we know much of the peasant life in the Middle Ages merely from these marginal images (Fig. 3). In the calendars of Books of Hours such scenes became full-page pictures, as in Pol de

Limbourg's celebrated miniatures in *Les Très Riches Heures* painted for the Duc de Berry around 1416 (Fig. 4). Representing what is known as the International Gothic Style, they correspond to secular scenes painted in all parts of Europe between 1375 and 1425, and strongly reflect the influence of Italian art, both Sienese and Florentine.[25]

These, however, bear but little relation to the kind of naturalistic genre to be found in the great religious works both of the van Eycks and of Robert Campin which were almost contemporaneous with them. Here a profounder realism is discovered which is purely of Flemish conception and character. It is, in fact, these altar pictures that fully project us into a real world of measurable space as in Robert Campin's *Santa Barbara* in The Prado Museum in Madrid (Fig. 8) or in his Mérode altarpiece (c. 1420) with its curious wing showing *Joseph Making Mousetraps* (Fig. 7). Here in such paintings as these and in similar ones by the brothers van Eyck, are born those serenely spacious interiors and homely street scenes which were to characterize Netherlandish painting for several centuries, reaching their ultimate secular expression in the work of Vermeer and other seventeenth-century masters.

For the uninitiated who looks at a detail, it might be supposed that Santa Barbara is only a pensive Flemish lady reading a book, and Joseph a benign old craftsman at his workbench. Actually, every detail in these cozy interiors has a profoundly religious connotation, a mystical symbolism, uniting the physical with the metaphysical, the world of reality with that of the spirit. A domestic Joseph, for instance, makes mousetraps in accordance with a metaphor of St. Augustine who had written that "The cross of the Lord was the devil's mousetrap; the bait by which he was caught was the Lord's death."[26]

Flemish painting here rejects the mannered worldliness of the International Style to return to its own mediaeval tradition wherein the everyday world of reality is accepted as the creation of God. His imminence on earth sanctifies all actuality, as was earlier expressed by the cathedral carvers in their naturalistic motifs. But the taste for naturalism, as Meyer Schapiro points out,[27] is already becoming a compulsive urge which will soon be satisfied without reference to theology or a sacramental idea; and already, in this same period, Jan van Eyck is believed to have painted at least two straight genre pictures without religious connotations. These works, now lost, appear to have been interior scenes of ladies at their bath.

Now the fifteenth century, in both North and South, yields to an impulse to explore the physical world, to master its appearance and to enjoy its visual delights in all forms of art. In Germany, Schongauer (1440?—91) and other engravers delighted people with the homely details of their religious prints, and the celebrated Housebook Master introduced the element of humor in his witty domestication of Scriptural themes, as seen in his print of the *Holy Family* wherein Joseph coyly rolls a ball to amuse the Christ child (Fig. 13).

So, too, the theme of worldly love appears on every sort of artifact as well as in paintings (Fig. 10); and both tapestries and frescos decoratively describe the delights of country life where ladies and gentlemen survey the harvest or enjoy the hunt. In Italy, Massaccio, a contemporary of Robert Campin and the van Eycks, continues to pursue principles of perspective by introducing the veil of air which blurs definitions, thus advancing, by direct observation, the techniques of naturalism. Scenes of everyday life are now common on marriage chests and salvers, and Ucello not only paints decorative battles, but also small religious scenes in the purest genre style.

Before the end of the century, North and South were about equal in their mastery of naturalistic effects, and in both sections of Europe religious images had suffered a sweet softening more conducive to tender thought than to spiritual exaltation. Creighton Gilbert, referring to a Madonna of the School of Giovanni Bellini (c. 1480) quotes a contemporary letter from Cardinal Giovanni Domenici that advises parents to have nice pictures of the Virgin and Child in their homes that may be pleasing to childhood and conducive to moral living.[28] This, then, is perhaps their spiritual content—an "imminent symbolism," Gilbert calls it—also found in the North in a placid *Vierge à la Soupe au Lait* by Gerard David (Fig. 11) or in a *Holy Family* by Joos Van Cleve, where genre elements provide not only the idea of the constant contemporaneity of the Christian legend but also that feeling of secular security which attaches to everyday things.

This gentle naturalism, whether in Ghirlandajo or Hugo van der Goes, had been rendered even sweeter in the religious pictures developed by Fra Fillipo Lippi. Such imagery, as Gilbert implies, had seribusly suffered what is now known as "popularization" since the thirteenth century when figures of the heavenly hierarchy, awesome in their metaphysical purity were symbolically pictured as the ultimate hope of all mankind. Many Italianized Flemings might succumb to this winsome mode, but there were other Northerners who preserved their native resistance to this Italianate beautification of things, whether of a sacred image or a profane one.

Already the Fleming, Petrus Christus (1410-73?) had shown the differing spirit of this candid, plain-faced Northern painting in his genre-like picture of a jeweler and his clients which, for piety's sake, declares its subject to be an episode from the *Legend of Saints*

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Fig. 9 JAN VAN EYCK, Flemish (1385? - 1441)
Jan Arnolfini and His Wife (?) (1434)
The National Gallery, London

Fig. 10 SWABIAN SCHOOL, German (c. 1470)
The Two Lovers
The Cleveland Museum of Art
(Holden Collection)

Photo: Courtesy of Duveen Brothers, Inc.

Fig. 11 GERARD DAVID, FLEMISH (1450/60 - 1523)
MADONNA AND CHILD (LA VIERGE A LA SOUPE AU LAIT)
Duveen Brothers, Inc., New York

Courtesy of Mr. Robert Lehman: Photograph courtesy of The Metropolitan Museum of Art

Fig. 12 PETRUS CHRISTUS, FLEMISH (1410? - 1473?)
LEGEND OF SAINTS ELIGIUS AND GODEBERTA (1449)
Robert Lehman Collection, New York

Eligius and Godeberta (Fig. 12). Quentin Metsys in *The Money Changer and his Wife* (Louvre) and later Lucas Van Leyden in his prints as well as in pictures like *The Game of Chess* (Fig. 16) follow this interest in genre subjects, but without disguising their profane delight in scenes of everyday life. The elements of the ugly and grotesque in these works are strictly of the North, its emphatic anti-classicism offering us a vivid contrast to the idealizing tendency of the Italian school.

The most popular Northern grotesqueries of this early sixteenth-century time were the various versions of the *Two Excisemen* (4), traditionally given to Marinus van Roymerswaele (1497-1567), though they were so greatly in demand that other painters utilized them. Roymerswaele's art is already a far cry from that of the van Eycks and their contemporaries, since he paints on call for the newly-rich merchants instead of in the role of court painter for cultivated princes.

This same taste for the grotesque element in nature declares itself in Dürer's work, as in his woodcut (Fig. 14) *The Men's Bath* (1497-8) wherein the ideal beauty of the Italians is denied both by his use of ugly models and in the strong rough character of his line. His more famous print of *The Prodigal Son*, as Waetzoldt notes,[29] is both a Scriptural scene and at the same time a moving symbol of the German peasant whose wretchedness had made him a prodigal son of his country. The Prodigal Son was a subject often used in this period by circumspect artists wishing to make genre pictures yet not wanting to be held impious or unmannerly.[30] Dürer had no such scruples and, in fact, may be regarded[31] as typifying the universal artist of the Renaissance who painted in all genres in a time just

Fig. 13 MASTER OF THE HOUSEBOOK
(AMSTERDAM CABINET)
GERMAN (2ND HALF OF 15TH CENTURY)
THE HOLY FAMILY
The Rijksmuseum, Amsterdam

Fig. 14 ALBRECHT DURER, GERMAN (1471 - 1528)
THE MEN'S BATH (c. 1497)
The Metropolitan Museum of Art, New York

before Academic concepts of the superiority of a Classicizing art would outlaw everything but "History Painting."

The Italians, after achieving their fifteenth-century ambition to bring their art closer to an imitation of nature, were, for the most part, no longer interested in a poetry of everyday reality such as continued to captivate the minds of Northerners. From now on, except in the wholly unique Republic of Venice there are few painters of secular life in Italy until the eighteenth century. Of particular interest, however, is Jacopo di Barbari, an Italianized German, who painted (c. 1516) an *Old Man Embracing a Young Girl* (Fig. 15) now in the Johnson Collection, Philadelphia, and who also produced in 1504 a straight still-life which Sterling finds to be the earliest in modern history. The Philadelphia genre picture (perhaps painted in Germany) reminds us of Cranach and belongs to a group of pictures of an erotic theme, *The Ill-Sorted Couple*, of which Cranach and Metsys also painted their own versions.[32] The erotic subject was also to be popular in Holland as late as the first decades of the seventeenth century, as may also be seen from this exhibition.

"The genre painter of the sixteenth century," remarks Friedländer, "was inclined to judge human activity from a moral point of view . . . . it was only in the seventeenth century that unprejudiced, objective contemplation of everyday life could produce a pure art of genre painting."[33] This is doubtless true, although we must note in passing that there existed one other liberal culture that nearly achieved the same independence as that of seventeenth-century Holland. This unique culture was that of the Venetian State. It was there that traveling Dutch artists may have obtained their warmest encouragement to make a national art of genre painting. In their great center of commerce, art, and learning,

Venetians virtually "stood on the same ground as their creations"—a condition which Friedländer offers to explain the later achievements of the Hollanders as the supreme painters of genre.

It is a matter of the greatest good fortune that, for Northerners, Venice was one of the gateways to Italy. Traveling painters also went elsewhere in that seductive land, but in Venice they found what was best suited to them. Venetians, within their island capital, secure from much of the warfare and disturbance that French kings and Hapsburg monarchs brought upon Europe in the sixteenth century, were pursuing both their commerce and their joyous arts in rich and liberal independence. Already, before the close of the fifteenth century, portable easel pictures were painted, and Renaissance humanism had freed artists from all but the meagerest compromise with conventional ideas and ideals. A stately and aristocratic hedonism prevailed, with man's worldly happiness the inner theme of all imagery, whether sacred or profane.

The first picture of our exhibition, Carpaccio's *Reception of a Papal Legate* (2) gives us an excellent idea of the development of the genre spirit in Venetian art before the opening of the sixteenth century. A palatial street scene (as in Jacopo Bellini's drawings and Gentile Bellini's processional pictures) reveals a ceremonial episode such as the Venetians often witnessed. Already, this is modern descriptive painting, similar in kind to that of Canaletto and Guardi as it continued to be painted in Venice more than two centuries later. Since it probably records a specific event, although unidentifiable, it is not pure genre but history painting of a genre character.

Neither, perhaps, are Giorgione's dreamlike paintings, such as *The Tempest, with the Soldier and the Gypsy*, pure genre. It has often been suspected that they contain hidden allegories. Yet in his work we taste the actual pastoral delights of the Venetian humanist which surely lead to such a pure genre painting as that by Dosso Dossi in the Besançon Museum (Fig. 17). *Travelers in a Wood*, according to Creighton Gilbert's investigations,[34] would have been known as a *parergon*[35] to a contemporary connoisseur of art. This word, apparently derived from a classical text by the Greek geographer, Strabo, had been used to deprecate the painter Protogenes of Rhodes who, though much admired by his countrymen, was considered overly anecdotal and virtuoso. Strabo feared that this petty approach transformed it from "ergon" to "parergon."

Gilbert quotes the following text about Dosso Dossi's genre pictures, written by the famous Bishop Paolo Giovio in 1527:

> "The elegant intelligence of the Ferrarese Dosso was shown not only in normal works, but most of all in those that are called oddments (parerga). For, pursuing the charming little diversions of painting with pleasurable labor, he was bringing before one's eyes with merry, free and festive hand, sharp crags, thick groves, dark shores of rivers, flourishing rural affairs, the busy and happy activities of farmers, the broadest expanses of the land and sea as well, fleets, markets, hunts, and all that sort of spectacle."[36]

Like Dosso Dossi, visiting Dutch artists must also have absorbed the spirit of this pleasure-loving port on the Adriatic and learned to their lasting glory how to project images purely in terms of clear, rich color. Those poorer in vision borrowed the wrong elements, such artists as those who were called "Italianized." But visitors such as Pieter Bruegel the Elder took only what they needed without harming their own native vision

whether from Tintoretto, Titian, or the Bassano family. In Titian and Veronese they would have found much episodic detail, all rendered in terms of contemporary life (Fig. 18).

A Classicist like Voltaire, who later complained that Shakespeare had mixed his genres, might have found the same fault with the Venetians whose great "Histories" were richly laced with peripheral episodes running parallel with the main subject. Jacopo Bassano, clearly encouraged by pastoral poetry, used many bucolic scenes within his religious works. Finally, past the age of fifty, he isolated these scenes of country life, making of them pure genre pictures (3).[37] It is known that this Venetian school went to form the interests and style of Velazquez,[38] although this great master was also acquainted with the paintings of Netherlanders whose works had long been popular at the Spanish Court. Associated with the thought of Velazquez' *bodegones* (27), we may note that Ludwig Baldass believes a work in Vienna by Francesco Bassano to be the "first genre painting in half-figure known to Western art history: a boy in a mended green jacket playing the flute and garlanded with vine leaves. . ,"[39] a picture which he finds reminiscent of Giorgione and his circle (Fig. 19). Carnegie Institute's own *Piping Peasant Boy* (26) seems to have a close association with this picture, although its authorship is unknown.

It was not until Rome became the great center of European art life toward the beginning of the seventeenth century that another and equally great Italian influence was offered to Northern genre painters. This was radiated by the bold art of Michelangelo da Caravaggio whose revolutionary realism, both in religious themes and genre (16) made itself felt for two centuries. In his pictures, the *True* was treated as though it were the *Beautiful*, and, through large-scale forms and a new drama of light, was given the character of the *Sublime*. By having substituted a severe naturalism for *Ideal Beauty*, he had rejected the major ingredient of the Classicists in their earnest attempts to found an art based upon ancient Greco-Roman models. This, naturally, appealed to Northerners more than to Italians, and we soon see the strong influence of his art both in The Netherlands and in France. Gerard Honthorst, a chief agent of its transmission, was not the most imaginative of his followers (19), but several very great French artists including the Brothers Le Nain (23, 25), Georges de La Tour (24), as well as many Dutch masters, including Vermeer of Delft (Fig. 20) were also his debtors. In the North, the native inclination toward naturalism needed just such leadership and support as Caravaggio's art then so brilliantly offered.

Of lesser moment, in the first half of the seventeenth century was Pieter van Laer, a Caravaggesque Hollander, painting in Rome (21). Owing to a physical deformity, he was nicknamed *Bamboccio* with the result that the group of artists working with him came to be called the *Bamboccianti*. He and his followers made a popular art of street scenes, somewhat pretentiously rendered, using as models people and incidents of everyday life. In consequence, anyone who used such material—even so great a genius as Louis Le Nain—was roughly classified with them.[40]

We must retrace our steps at this point in order not to omit Hieronymus Bosch (1460-1516) who has been called "the first 'painter of the world,' "[41] and his great successor Pieter Bruegel the Elder (1528?–1569), major artists in their own rights, and also known as the founders of Northern genre painting. We are fortunate in being able to present each of these painters in an original work, Bosch in his *Seven Deadly Sins* (1)[42] and Bruegel in a version of his *Peasant Dance* (9). The former, a moralistic work based on Biblical material, is interpreted with figures from ordinary life, whereas the latter is a pure genre painting.

Photo: Courtesy of the John G. Johnson Art Collection, Philadelphia

Fig. 15 JACOPO DI BARBARI, German-Italian (1440/50 - 1510/15)
Old Man Embracing a Young Girl (c. 1516)
John G. Johnson Art Collection, Philadelphia

Photo: Bildarchiv-Foto-Marburg

Fig. 16 LUCAS VAN LEYDEN, Dutch (1494 - 1533)
The Game of Chess
Kaiser Friedrich Museum, Berlin

Bosch's image, portraying a mediaeval conception of the universe, with salvation above and hell beneath, tears open with caricatural force the illusionary shell of the world to reveal its beauty and its moral torment. Symbol and reality are inseparably combined, the claims of the temporal and the eternal opposed, in a new didactic vein, revealing, as Miss Lotte Philip observes of all this master's works, "the tragic religious situation . . . before the Reformation."[43]

Half a century or more later, Pieter Bruegel had passed through a like awareness of the agony of man's fate in attempting to live the ideal life in terms of reality. Toward the end of his days, he reached a serener appreciation of the beauty of men's moments of purely human happiness. In spite of Alba's murderous soldiery, the peasant world was still dancing—his own special world of good, rough country people—and, in his art, he openly rejoiced in their vigorous pleasure. In upper classes of society peasants were spoken of as uncouth boors, scarcely above the beasts, yet Bruegel was determined to celebrate their healthy ugliness, their heroic vitality, their dignity. The world had greatly changed since Bosch, with mediaeval severity, had used dancing peasants to symbolize human folly.

A new spirit had now moved into the world, and though other wits might mock the loutish countryman with a sense of relief to have escaped from his rough ranks, there would be others in the ensuing centuries who would appreciate him. In the mid-sixteenth century when Italian critics and painters were dreaming only of the heroes of Greece and Rome, or of noble figures out of poetry and Biblical history, Bruegel saw that an ideal human goodness and truth might be found on any level of life, even the lowest. This was

not an art painted for simple folk themselves, merely because it portrayed them, as Hauser points out.[44] On the contrary, it was for those who, like Bruegel himself, could see in a larger human perspective and with a universal view of man's fate.

Bruegel's wisdom, to which his creative power was equal, was perhaps perfectly understood only by such profound artists as Adriaen Brouwer and Rembrandt. But in the following century there appeared those two Frenchmen whom we have already mentioned, Louis Le Nain (23) and Georges de La Tour (24) who likewise celebrated the spiritual dignity of ordinary people. Like Bruegel, moreover, they made no pressing moral issue of their themes, presenting their vulgar subjects with the greatest simplicity and serenity. Their approach was later paralleled by Chardin, Géricault, Corot, Daumier, Renoir, and Cézanne, among others. For these artists, genre pictures were not mere records of everyday life, but images of humanistic adjustment—highly formalized statements of a considered relationship of man to the outer world.

This is not true, of course, of most genre painting between Carpaccio and Picasso. To a major extent, genre painting is merely descriptive, its authors being chiefly concerned with a pleasant paraphrasing of the particulars of a certain time and place. Symbolic and metaphorical vision is lacking with the result that, except for the greatest masters, universal or timeless images are not achieved. "Rembrandt," Max Friedländer writes, "lifts dailiness up to the religious sphere without idealizing it in form."[45] This could not be said of Morland, Dou, or Boilly, although they themselves represent a level of art high above such popular genre painters as Villegas (78) or Meissonier.

There can be many charms in the paintings of the lesser masters, whether they be anecdotal as in Greuze (59), pious as in Millet (74), or gently sentimental as in Gainsborough (63). But though compassion was Rembrandt's inspiration, he was not content only to state this worthy emotion with suitable references to actuality. His genius demanded that he create an image whose every brushstroke, tone, and structural shade would project his emotion as intensely as if no familiar scene from the Bible or folk life were there to support it. Today we allow the latter element, that is, subject, to disappear from art. But it must be considered, I think, a far greater achievement to create a double imagery, one in which the daily experience of eye-sight is transfigured by in-sight without being destroyed by it.

There is point in Dr. Johnson's remark that a writer should not make poetry out of Christianity. In a very real sense, such masters as we have been admiring come closer to making Christianity out of poetry—the poetry of living experience. They have known there was no such thing as "a little subject," of which the Classicists condescendingly spoke. As with all great artists, their chief problem was to achieve a personal integrity, an honesty toward themselves that could not be broken by conventional mores or by any other worldly demands. Such men are dedicated to an heroic struggle against the compromise of their own integrity which the rest of us give up as largely a hopeless one. For this reason we find few really great artists in the rank of fashion, while even their so-called leadership generally consists of their being mimicked by a small band of the uncomprehending.

This poetry of everyday life, distilled within the coils of art, was not, as we have said, a subject of interest to seventeenth-century leaders of art, either in Italy or France. In the latter country Classicist formulas of taste were slowly crystallizing into canons of paint-

ing which finally achieved their driest definitions during the reign of Louis XIV. Thanks to the powerful Colbert, the painter Le Brun and the writer Boileau became absolute arbiters of arts and letters, respectively. But, for this, the Italians had prepared the authoritative ground.

Since the fifteenth century in Italy a sharp shift in the artists' point of view had ensued. With humanistic ardor they had believed in art as an imitation of nature, agreeing with Boccaccio who already in the fourteenth century had praised Giotto for his realism. With the close of the High Renaissance, Italy had entered a period of doubt and despair, the Mannerists turning away from an external world to paint subjective images and fantasies. Then, about 1550, the Italians came to question, in academic gatherings, "the essential nature of art, its content and its end."[46]

It was now that critics turned to Aristotle and Horace for guidance, since there survived no accounts by the ancients of their principles of art. This was a major mistake, since Classicist painters, by twisting literary criticism to fit the problems of a sister art, brought confusion into their principles for the pictorial arts from the very start. Not the least of these principles was founded upon their belief that great painting must appeal for its subjects to the noblest poetry, such as that of Homer or Virgil. By this mistake, "History Painting," as it was called, often resulted in purely descriptive illustration, having established itself as a literary kind of art from the beginning. And so it remained throughout the following three centuries.

These founders of Classicism had also concluded from their classical reading that art must imitate nature—meaning human nature. But by this they did not mean the everyday appearance of people. On the contrary, art must depict only an ideal nature, purged of its ugly defects and "raised above all that is local and accidental."[47] Its aim, in other words, must be to surpass nature and thus achieve the sublime. No better way to attain this could be conceived than to imitate the actual arts of antiquity, that is, the remaining sculptures and paintings of those ancients who already had censored nature of her ugly aspects. Nature herself, it followed, might largely be ignored as only likely to confuse the artist.

This aesthetic doctrine of the Italian academies was accepted and developed in other countries, notably in France where it became known as the doctrine of *la belle nature*, the noble and elevating subject there becoming the chief factor in the grand style. These were the same noble subjects, as Sir Joshua Reynolds was later to observe, "which early education and the universal course of reading have made familiar and interesting to all Europe without being degraded by the vulgarism of ordinary life in any country."[48] It should be remarked, in passing, that these subjects, taken from fable or history, required—at least in France—*Explications* in the form of booklets which were made available to those Salon visitors for whom the incidents depicted were not so perfectly familiar.

Genre paintings, or scenes of everyday life—as we have earlier mentioned—were consequently deprecated in those countries where, as in France, the doctrine of *the grand style* had, since 1648, been imposed upon artists by an authoritarian state academy. A softening of their attitude is to be marked in the rococo period after the death of Louis XIV in 1715, as well as in the later eighteenth century. But the Neo-Classic movement, increasing in strength during the French Revolution, restored this doctrine under the stern leadership of Jacques Louis David. At the same time popular taste encouraged a kind of Historical or Academic genre-painting, its later offspring so well known to us in pictures by Meissonier,

Alma Taddema, and Gérome, which a wealthy middle class bought with indiscriminate enthusiasm out of every Salon.

By 1874, the dominance of this kind of popular genre picture brought such dismay to officialdom that a group of prominent artists, including Meissonier, were commissioned to decorate the Church of St. Geneviève, or the Pantheon, with a series of "Histories" illustrating the life of St. Geneviève, the patron saint of Paris.[49] Hoots of derisive laughter were heard in every quarter when the idea of Meissonier as a muralist was visualized. For it was he of whom Charles Blanc had said, "The most illustrious Hollander has not had this tenuity of touch, this religion of the little, this microscopical scrupulousness, this perfection of the invisible."[50]

Dutch painters, in the meantime—with no state academies to dictate to them, and no church to commission their works—had gone a different way. The United Provinces, following the victory of Calvinist Protestantism and their seizure of freedom from Hapsburg rule, had declared their independence in 1581. Amsterdam, after the financial ruin of Philip II of Spain in 1596, had replaced Antwerp as the center of European commerce, becoming like Venice before her, a great international port. This was, in part, due to the development of the new Atlantic sea-lanes in the seventeenth century. It was under these conditions that Dutch painters began to produce large numbers of pictures for open sale on the market, a first occurence of this modern practice. Everyone, from laborers to wealthy burghers, it appears, wanted small pictures on their walls, and these were sold by the hundreds in dealers' shops as well as in open markets in the streets. Like tulip bulbs, they even became the subject of speculation.

That this was not an ideal state of affairs is proven by the facts of history. Since artists were no longer commissioned by church or state they were without protection, and were forced to compete with each other for public favor. This situation developed specialization, one painter, such as Adriaen van Ostade (31), becoming famous for peasant scenes; another, such as Metsu (36), for bourgeois interiors; while a third, like Avercamp, might produce snow scenes. Thus talents, with wider potentialities, were pigeonholed and forced to repeat their most successful subjects. As a result of this novel situation many of the best painters received but a pittance for their work and were forced to turn to other work to eke out a living.

"A good portrait," quotes Hauser,[51] "cost sixty guilders, ... when the price of an ox was ninety. Jan Steen (40) once painted three portraits for twenty-seven guilders."[52] Isaac van Ostade (38) in 1641 "supplied an art dealer with thirteen pictures for twenty-seven guilders." Because of such starvation payments, far lower than those received in the French Court, under Louis XIV, "Van Goyen traded in tulips, Hobbema was employed as a tax collector, van de Velde was the proprietor of a linen business, Jan Steen and Aert van der Velde were innkeepers."[53]

At first, as Friedländer remarks, Northern genre "suffered from the caricature as from an infantile disease."[54] When this sixteenth-century tendency had somewhat subsided, the security of the state being better established, Dutch artists such as Willem Buytewech (18), Dirck Hals (20), and Pieter Codde (32) made popular compositions of cavaliers, soldiers, and courtesans, that is, various erotic scenes of gay-life genre. Low-life genre, as in scenes of tavern brawls and peasant drinking parties, were of equal interest and more powerfully painted by Adriaen Brouwer (30), less strongly by Adriaen van Ostade (31),

Photo: Bulloz

Fig. 17 DOSSO DOSSI, Italian (1475/79 - 1542)
Travelers in a Wood (Le Duc de Mantua a Cheval)
Museum of Besançon, France

Photo: Alinari

Fig. 18 TITIAN (TIZIANO VECELLIO), Italian (1477 - 1576)
The Presentation of the Virgin (Detail)
Accademia di Belle Arti, Venice

both of them apprentices about 1623 to Frans Hals in Haarlem. Adriaen Brouwer, a true successor of Bruegel, rejoiced in the vitality and toughness of lower-class people. He was as fascinated with a dissipated face as Daumier with a cunning one. Thus he catches a wild gleam of an eye as in the *Robber Examining a Coin by Candlelight* (30) or a rowdy scene in a beer house with quick and emphatic brush, his color, though low in key, of sonorous power, foretelling Rembrandt's.

Domestic and high-life genre fails to follow Brouwer's expressionistic touch either in its quick, bold brushwork or decisive flow. Instead, as in the pictures of Ter Borch (39), Metsu (36), or Dou (33) the strokes are quieted in favor of close tonal and atmospheric refinements, reflecting the more conservative tastes of an increasingly rich and respectable bourgeois clientele. The subjects, too, have become genteel.

The nineteenth-century Realists' definition of a desirable modern art, its character based upon "contemporaneity unidealized," was, in a sense, achieved by the Dutch two centuries earlier. Dutch art, however, was still of the studio, even its landscapes retaining something of the grayish brown lighting of indoor painting. It is an art for private rooms, its small-scale figures unimaginable in life-size murals or even in large easel pictures. As someone has said, Hollanders flourish in the relative, as compared to Italians, who relish the absolute.

The genre painters of Holland, Fromentin once approvingly observed, lack a subject. It is their intention only "to imitate that which is, to make what is imitated, loved."[55] At best, concerned neither with anecdote nor even incident, they tend to fulfill Friedländer's

requirements for an ideal genre that is without "knowledge, thought or faith."[56] In this pure and even ideal genre of which he speaks, there may be found no conflict between the artist and his motif. Such painters have need only to contemplate their subjects with quiet pleasure, and it follows that "interest is shifted from pictorial thought to pictorial form."[57] The great art of Vermeer of Delft, accordingly, is born.

In contrast with the Dutch genre painters, Fromentin judged that the dependence of nineteenth-century French painters of popular genre upon the "dramatic, pathetic, romantic, historial or sentimental"[58] had rendered their art trivial. It may be said, in fact, that the Dutch had but one attitude toward their material: that of contemplative enjoyment. Freed of the traditional controls of church and state, they meditated with a devotion that was deeply poetic upon all the ordinary furnishings of space. Space, to be sure, was one of their chief pleasures: not the deep mystical space of infinity, but the enclosed space that depends upon walls and other devices for its containment.

This love of various physical qualities of actuality included the sheen of a coral satin dress, as in Ochtervelt's fair model (43); the pallid blue of a windowpane with its frame of powder blue curtains and a painted gray casement next to it; the soft glow of a silver water pitcher in its basin, both reflecting tones from every nearby thing; the modulation of daylight on a plaster wall, decreasing imperceptibly into no light at all—and so on, beyond all enumeration. Yet everything in these works is definite. For as we look through a doorway the courtyard outside is also rationally readable, and so, too, the street that is glimpsed beyond it. If it is a "dread of space," as Worringer claims,[59] that makes for abstraction, these peoples' love of defined space reveals a profound confidence. If the belief that the world may be comprehended by the human reason is classic, then by temperament the Dutch were classic. Their best art was both impersonal and self-contained, signifying the dominance of the classic spirit.

The works of Vermeer of Delft exemplify the purity of Dutch painting beyond all other pictures of this school, until those of Mondrian in the twentieth century. A peasant girl pours milk from a pitcher; a lady puts on a necklace at her dressing table. Apparently the artist offers no comment, moral or otherwise, to divert us from a contemplation of his forms. The action of the figures (if we may call it that) is actual, but it is an actuality without mental or emotional challenge. There is no story, anecdote, or argument; there is only the timeless model, posing.

In these pictures, which deny the picturesque (Fig. 20) as Gowing has remarked,[60] we are forced into contact with the very substance of the painting, that is, with the paint itself, and its tonal ordering. Yet the paint is not offered merely for our sensuous enjoyment, beautiful as it is; it is offered because, by sublime calculation or intuition (or both) it is a materialization of Vermeer's own substance as a man of feeling. His picture is Vermeer himself, transubstantiated, converted—if you will—into a formal, detached statement of his secret being. This does not mean that his art is one of self-expression, that it is confession. Rather it means that he has made his sensibility completely pictorial. Yet he has accomplished this while apparently dealing with a verisimilitude of almost photographic perfection. It is the greatest achievement, perhaps, of the double image in art. What is almost mirror-painting, almost *trompe l'oeil*, mirrors, by way of the eye alone, the knowing heart.

If we compare a peasant subject by Millet (74) to one by Vermeer (Fig. 20) we per-

ceive a vital difference. The French artist was not satisfied, like the Dutchman, with a purely painterly communication. Having wished the observer to be conscious of his social ideas about these people, he has didactically described his sentiments without waiting to create a pictorial metaphor to contain them. The picture acquaints us with his concern for the oppressed state of the peasant and of his regard for the spiritual beauty of their meekness and simplicity. Yet he cannot incorporate this awareness in a formal imagery that takes it out of the realm of the descriptive and lifts it onto the universal plane of symbolic vision. Thus Millet, incapable of pictorial metaphor, falls back upon "thought," out of Friedländer's trilogy of hinderances to the achievement of pure genre painting.

Cézanne, too (Fig. 21) and (81), uses peasant subjects; and he also generalizes. But his generalizations, like Vermeer's, are in the nature of poetic abstractions, since they do not refer us directly to the painter's attitudes about peasants but only to a visible actuality and its re-presentation in pictorial form. Cézanne uses a peasant theme with no essential difference to his use of a landscape, a bourgeois portrait, or a still-life motif. All his motifs are taken from the everyday facts of external life and are of equal significance to him for the achievement of his purpose.

From the point of view of the Academic Classicist, both Vermeer and Cézanne are classifiable as genre painters. Their canvases are not "History Paintings," retelling the story of a deity or hero as re-imagined by an inventive artist, since they present only simple subjects taken from everyday life. They reveal no personal attitude on the part of the chooser, beyond that of a deep attachment to the visible world of our common human experience. As painters, their concern is entirely with the problem of constructing a formal

Fig. 19 FRANCESCO BASSANO (IL GIOVANE)
ITALIAN (1549? - 1592)
THE BOY WITH THE FLUTE
Museum of Fine Arts, Vienna

Fig. 20 JAN VERMEER, DUTCH (1632 - 1675)
A WOMAN WEIGHING GOLD
National Gallery of Art, Washington, D. C.

integration, an inner ordering, of the pictorial elements. The relative in nature must be made absolute in their art.

If this be true, we may come to wonder whether Vermeer and Cézanne, to mention but two of the great masters of genre, may not be regarded as the equals of any great Classicist painter who may be named. Aristotle's three chief points about the true poet, applicable to all artistry,

(1) that he should express the universal, the essence of the real, rather than be preoccupied with the particular;
(2) that he imitate nature, re-forming her appearance as the basis of his imagery, and
(3) that his sole intention must be to give pleasure

are completely fulfilled by both Vermeer and Cézanne, and are basic to their methods as painters.

This does not imply for a moment that either artist was a *Classicist* because his art incorporates a basic *classic* character. Classicism, as we have seen, was an aesthetic theory (and later a dogma) calling upon artists to imitate the ancients in their use of a noble or heroic subject taken from literature, as well as in their plastic concept of an ideal beauty as derived from Greco-Roman sculpture. What is known as the classic spirit, on the other hand, is based upon the desire to find a firm ground for our humanity, a sense of permanence and a constant measure within the ceaseless flux of natural appearances. The romantic spirit, always in partnership with the classic, urges man further to explore himself and his environment and fearlessly to enlarge his experience of these fluctuating mysteries.

The classic urge, rational and intellectual, refers us to the basic Greek concept that the world may be regarded as an intelligible whole; the romantic, to all those regions where the analytical mind can discover no footing and where intuition alone may be a guide. Great artists have been both classic and romantic, interested at once in the absolute and the relative; that is, in the eternal and the transitory, and in the final problem of reconciling these apparent contradictions in a single image of reality. But the Classicists were not concerned with so direct an issue. They were diverted into a permanent maladjustment to reality by their acceptance of an external *authority* for truth. This kept them, more often than not, from seeking individual adventures in either life or art.

In the eighteenth century two French artists likewise present themselves as having been capable of the greatest pictorial achievement within the unauthorized terms of genre painting. These are Jean Antoine Watteau (49) and Jean Baptiste Siméon Chardin (53) who, living under the shadow of the dogmatic French Academy, naturally offered the appearance of transplanted Netherlanders. Watteau was actually of Flemish stock from the border town of Valenciennes, and Chardin was mistakenly taken for a Dutch artist when he first submitted his works to the French Academy.

We might not, at first sight, think of Watteau's *fetes galantes* as scenes from everyday life, yet they may be so accepted if scenes of tavern brawls are allowable. Everyday life is lived on differing levels, and Watteau's refer us to court or high-life spheres. They bring us into the pleasure grounds of the aristocracy, and likewise to the theatrical groups which entertained these courtiers. In style they remind us, with their transparent tones and nervous rhythms, of Brouwer's expressionistic brushwork. And, as Brouwer loved rough characters, so Watteau was delighted with elegant ones. No episodes are stressed, any more

Fig. 21 PAUL CEZANNE, FRENCH (1839 - 1906)
THE CARD PLAYERS
Stephen C. Clark Collection, New York

than in Vermeer's or Cézanne's work, nor is there a baldly erotic or sentimental appeal as the Boucher (54) and Fragonard (60).

The content of Watteau's work, if we may dare to state it in a word, is mortality,—that fatal sense of life's transience about which his every picture whispers but never openly speaks. This breath of death, imminent in each little canvas, is seen in the quick life of the strong hands that reach for their lovers' waists, as well as in the fevered sparkle of the deft brushstrokes that give the figures their mercurial movement. In Pater and Lancret, his followers, these brief strokes define only charming fantasies, picturesque scenes. But in Watteau's paintings we are conscious of solid flesh and of real people who burn themselves out in the friction of their brief mobility. Even their bodies, his touch declares, are as evanescent as the flickering lights from their silken clothes.

Yet transience is not all. Behind his figures, as in his beautiful picture, *The Perspective*, in Boston, an alley of trees ends in a sky of infinite depth—of eternal space. Its serenity is deathless behind the world's flux and change. Yet, at the same time, this space is organic with the flickering figures who live in it. There is no division between that which stays and that which goes; and in the total unity of each picture, which is the product of a symbolic vision, both the substantial and the insubstantial are locked in the eternity of his art.

So, also, it was with Chardin. His still-lifes move us equally with his figure pieces, and in precisely the same way, which is the test of his attitude toward his subjects. This impartiality means that his householders, his cooking dishes, and his fruit represent one and the same thing to him, namely, modest subjects for which he had a deeply affectionate attachment. Thus he can make from each of them a humanized reconstruction, a

purely pictorial substitute for their physical reality. Their imagery, as in Vermeer, Watteau, and Cézanne, becomes a direct projection of the order and color of his own spirit. The taste for the eternal, a human taste, is thereby attached to the apparently transitory subject, and these contradictions are reconciled. While yet submitting to natural forms, Chardin, the artist, transfigures them in human terms.

III

We may not linger over the nineteenth century, much as its great artists deserve it. Géricault (72) at the start of the century, struck by the English taste for scenes of everyday life, introduced straight genre in opposition to Neo-Classic subject matter. Next, in this rich succession of genre painters, was Daumier (75) who in his paintings avoided the didactic or moralizing approach which he utilized only in those daily cartoons for the Parisian journals that were the source of his livelihood. With Courbet (73) social argument, sadly enough, often discolored his real genius for painting pure genre, though, happily enough, not in the beautiful picture we exhibit.

Manet (80), like Degas (84), had no urge to prove anything or to improve upon anything. Although Degas never entirely lost a certain taste for the ideal, even in his frankest descriptions of washerwomen or ballet girls, Manet, in his later pictures, seemed to choose subjects simply because they were unpicturesque, thus emphasizing his blunt anti-classical taste. It is not surprising that these casual fragments of the actual, though painted with dazzling effectiveness, should have disturbed his genteel viewers whose own taste ran to the popular dream-genre of the Salons.

Manet's choice of subjects may sometimes have had about it a touch of defiance, as in his *Déjeuner à l'Herbe*, though most of his later motifs had a deeper significance. They represented, however commonplace, those themes which meant the most to him. He did not pick them as an Academic painter might choose a subject for a "History," that is to say, impelled by an authority outside himself to take a resounding incident from poetry, the Scriptures, or history. The chief thing, as he said himself, was that he should be "the master," listening neither to those art authorities who demanded that he treat only noble subjects, nor to the populace who, knowing what they liked, delighted, as always, in an art that had been diluted and sugared.

Moreover, Manet had chosen to paint in a style antithetical to the Academic ideal of sculpturesque modeling. "It took me forty years," Cézanne was later to say to Renoir, "to find out that painting is not sculpture." This Classicist impediment, raised first by Poussin's leadership and then by David's, had required considerable surmounting. Genre painting, we may think, had overcome a last hazard in its long struggle for independence and equality. Bruegel, the Le Nains, Georges de La Tour, Caravaggio, Vermeer, Velasquez, Rembrandt, Chardin, and Watteau, to mention only the most distinguished of the genre painters before the opening of the nineteenth century, had proven to be not only great artists but also pioneers.

We conclude this essay with a few lines about the Post-Impressionists who, following the Impressionists' exploration of the brilliance and dynamics of *plein air* light effects, developed a more classical and therefore more vertebrate art. Two of these Post-Impressionists, Renoir (83) and Cézanne (81), both genre painters, must be reckoned among the

greatest artists of any age. They felt the immense gain which the Impressionists had made in opening men's eyes to the brightness of nature's light and color, as well as to the instability of her forms. But they knew that a paraphrase or generalized description of these transient effects was not a fully creative approach.

Each in his own way, therefore, set out to transform the Impressionist image by the discipline of the integrative intelligence to the end that our human awareness of a permanence behind impermanence should be adequately declared. They wished to include a classical consciousness of the universals beyond, and yet within, a world of shifting particulars. Like the early Greek philosophers, Heraclitus and Parmenides, they were aware of the conflict between *being* and *becoming* and intended to resolve it in paintings that should parallel but not paraphrase the world of nature. This parallel world of the picture must hold the Impressionist's sense of the rich immediacy of nature; yet nature's rule should be clearly in submission to the rule of man's thought.

This, Cézanne clearly indicated when he declared it his intention to "revive Poussin in the contact with nature." Accordingly he searched for a rational method for crystallizing, in coloristic forms, through a succession of tonal agreements, the common experience of a world in ceaseless motion. This very ceaselessness itself was a demonstration of an underlying permanence that all art must recognize as a basic element in human perception.

From this point of departure, Cézanne reconciled the two basic elements in our common experience of reality, the temporal and the eternal, in one and the same image. In the end he was able, on his own terms, to raise the data of everyday life to the level of the highest meaning. His art, like that of his great contemporaries and predecessors, makes nonsense of the categories by which men have sought to differentiate and so to rank the subjects of a painter. It reveals the basic inconsequence of a rule of preference in the choice of subject matter itself, showing us, as did Bruegel, Vermeer, and others, that artistic greatness lies only in the strength and nobility of the painter's aim and in the measure of its fulfillment. "To see the world in a grain of sand and a heaven in a wild flower," to borrow William Blake's words, is a sufficiently heroic task for any artist.

G. B. W.

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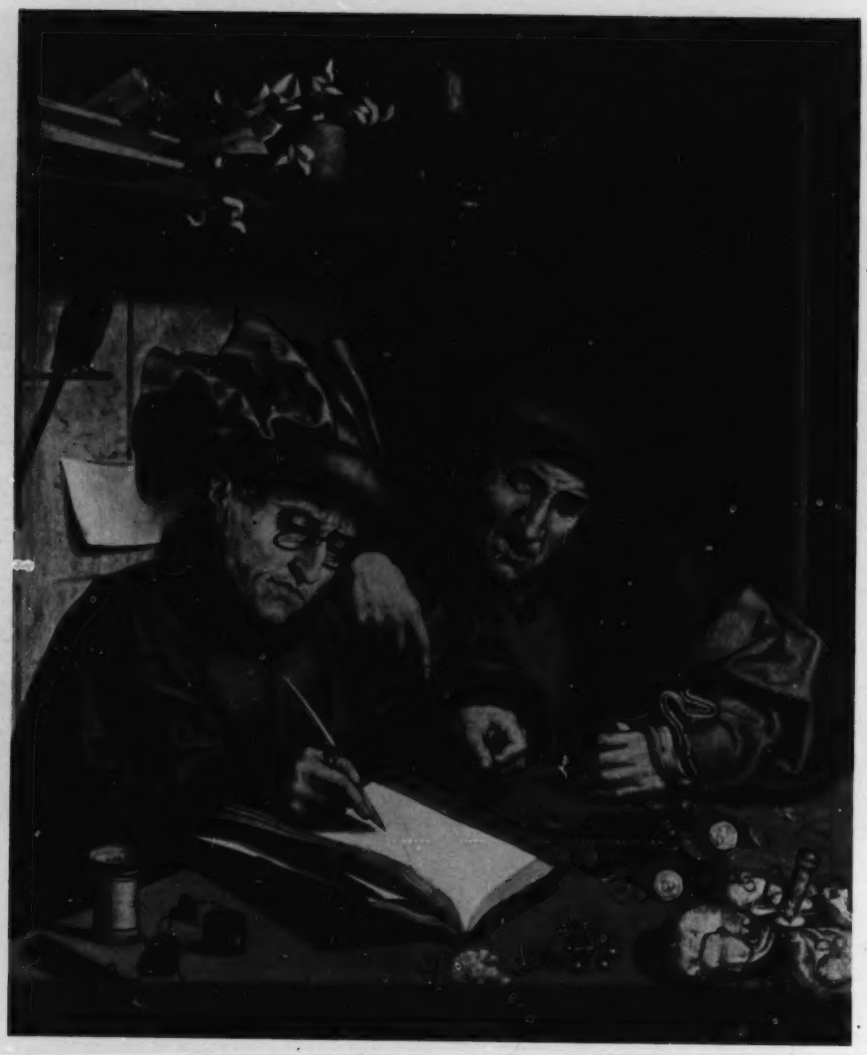
1 HIERONYMUS BOSCH, Flemish School, Active by 1488—Died 1516
THE SEVEN DEADLY SINS
Oil on panel, 34 x 21¾ in.
Signed l.c. *Hieronymus Bosch*
Lent by Durlacher Brothers

2 VITTORE CARPACCIO, Italian School, 1455?—1523/26
The Reception of a Legate
Tempera on wood, 56 x 91 in.
Lent by the E. and A. Silberman Galleries, Inc.

3 JACOPO DA PONTE (IL BASSANO), Italian School, 1510-1592
Spring Sowing
Oil on canvas, 20 x 24 in.
Lent by M. Knoedler and Company, Inc.



4 MARINUS (CLAESZON) VAN ROYMERSWAELE, Flemish School, c. 1497—c. 1567
The Moneylender
Oil on wood, 46½ x 38 in.
Lent by Ivan B. Hart

5 JAN SANDERS VAN HEMESSEN, Flemish School, c. 1500—1575?
A Joyous Company
Oil on wood, 34½ x 47 in.
Signed r. of door *Joannes de / Hemessen / Pingebat / 1543*
Lent by the Wadsworth Atheneum
(The Ella Gallup Sumner and Mary Catlin Sumner Collection)

6 FRANS FLORIS, Flemish School, 1516-1570
Two Court Fools
Oil on wood, 25½ x 21 in.
Lent by The Detroit Institute of Arts

7 PIETER AERTSEN, Dutch School, 1508-1575
Obstacle Dance
Oil on wood, 42½ x 62 in.
Lent by John Del Drago

8 HANS MIELICH, Bavarian School, 1516-1573
Outdoor Banquet
Oil on wood, 23⅛ x 27½ in.
Monogram and date *1548* on spinet
Lent by the Wadsworth Atheneum
(The Ella Gallup Sumner and Mary Catlin Sumner Collection)

9 PIETER BRUEGEL THE ELDER, Flemish School, 1525?—1569
THE WEDDING DANCE
Tempera on canvas, 13½ x 16¼ in.
Lent by Mrs. Evelyn Borchard Metzger and Stuart Borchard

10 VENETIAN SCHOOL, c. 1590
THE MARKET SCENE
Oil on canvas, 56 x 72 in.
LENT ANONYMOUSLY

11 JAN VAN WECHELEN, Flemish School, 16th Century
Ecce Homo
Oil on wood, 11 x 18⅝ in.
Lent by the John Herron Art Museum

12 PIETER BRUEGEL THE YOUNGER, Flemish School, c. 1564—1638?
THE DANCE AROUND THE MAYPOLE
Oil on wood, 21 x 29½ in.
Signed l.l. *P. Breughel*
Lent by Mrs. Albert Hailparn

13 PIETER BRUEGEL THE YOUNGER, Flemish School; c. 1564—1638?
The Adoration of the Magi
Oil on wood, 15¼ x 22 in.
Signed l.l. *Brueghel, 1625*
Lent by Mr. and Mrs. Charles J. Rosenbloom

14 LOUIS DE CAULLERY, French or Flemish School, Active 1590-1620
Fête de Venus
Oil on wood, 13¼ x 17½ in.
Lent by Wildenstein and Company, Inc.

15 FRANS HALS, Dutch School, 1580?—1666
THE JOLLY TOPER
Oil on canvas, 26¼ x 21¾ in.
LENT BY MRS. WILLIAM VANHORNE, D.M.G.

16 SCHOOL OF MICHELANGELO CARAVAGGIO, Late 16th Century
Card Players
Oil on canvas, 27 x 37½ in.
Lent by the Vassar College Art Gallery

17 BARTOLOMEO MANFREDI, Italian School, 1580-1620
THE DICE PLAYERS
Oil on canvas, 30 x 25½ in.
LENT BY DURLACHER BROTHERS

18 WILLEM PIETERSZ. BUYTEWECH, Dutch School, 1585—1625/27
Gay Party
Oil on wood, 15¼ × 21 in.
Lent by Dr. Armand Hammer

19 GERARD VAN HONTHORST, Dutch School, 1590-1656
Backgammon Players
Oil on canvas, 41½ x 50½ in.
Signed l.c. *G. Honthorst 1641*
Lent by M. Knoedler and Company, Inc.

20 DIRCK HALS, Dutch School, 1591-1656
Jovial Company
Oil on canvas, 32 x 39 in.
Lent by Dr. Henry Clay Frick II

21 PIETER JACOBSZ VAN LAER (BAMBOCCIO), Dutch School, 1592/95—1642
Carnival in Rome
Oil on canvas, 34 x 67 in.
Lent by the Wadsworth Atheneum
(The Ella Gallup Sumner and Mary Catlin Sumner Collection)

22 THOMAS DE KEYSER, Dutch School, 1596/97—1667
Mother and Child
Oil on wood, 23 x 17 in.
Lent by David Bingham

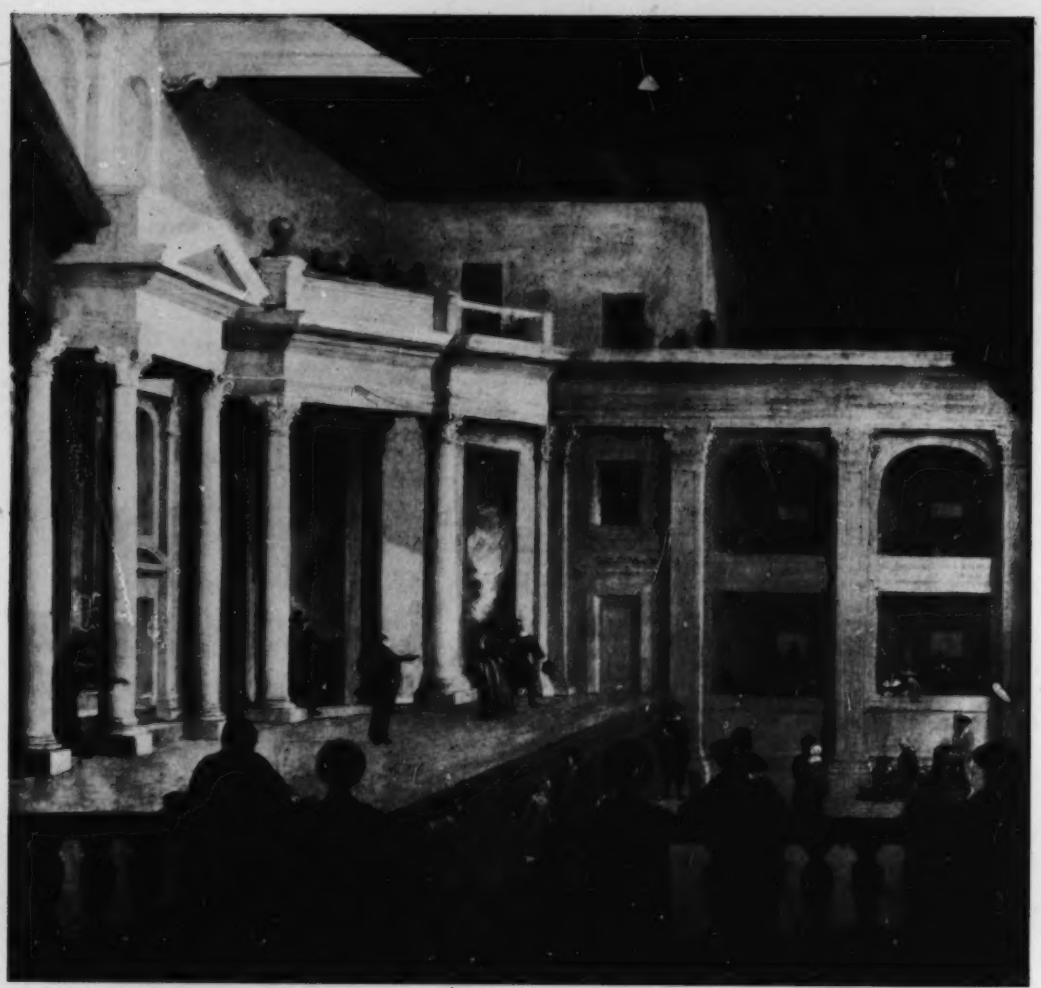
23 LOUIS LE NAIN, French School, 1593-1648
Peasants in a Landscape
Oil on canvas, 16¼ x 21¾ in.
Lent by the Wadsworth Atheneum
(The Ella Gallup Sumner and Mary Catlin Sumner Collection)

24 GEORGES DE LA TOUR, French School, c. 1600–1652
Girl Holding a Candle
Oil on canvas, 22 5/8 x 17 3/8 in.
Lent by The Detroit Institute of Arts

25 MATHIEU LE NAIN, French School, 1607-1677
The Family Dinner
Oil on canvas, 33¾ x 44¾ in.
Lent by The Toledo Museum of Art

26 NORTH ITALIAN SCHOOL, Early 17th Century
Piping Peasant Boy
Oil on wood, 22¼ x 18 in.
Carnegie Institute (The J. Willis Dalzell Memorial Collection, Gift of Mrs. J. Willis Dalzell)

27 DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ, Spanish School, 1599-1660
THE SERVANT
Oil on canvas, 24⅝ x 41 in.
Lent by The Art Institute of Chicago (Robert Alexander Waller Memorial)



28 HANS VAN BADEN, Dutch School, c. 1604—1663
INTERIOR OF THE AMSTERDAM THEATER
Oil on wood, 17½ x 18½ in.
LENT BY THE JOHN AND MABLE RINGLING MUSEUM OF ART

29 JAN CORNELISZ VERSPRONCK (OR VERSPRONG), DUTCH SCHOOL, C. 1597—1662
THE GUITAR PLAYER
Oil on canvas, 24 x 19 in.
LENT BY THE SCHAEFFER GALLERIES, INC.

30 ADRIAEN BROUWER, Flemish School, 1605/06—1638
Robber Examining a Coin by Candlelight
Oil on wood, 8 x 6⅜ in.
Lent by The New-York Historical Society

31 ADRIAEN VAN OSTADE, Dutch School, 1610 1684
Taste
Oil on wood panel, 8 5/16 x 12 5/8 in.
Lent by The New-York Historical Society

32 PIETER CODDE, Dutch School, 1599-1678
Interior of an Inn
Oil on panel, 14⅝ x 19 in.
Lent by The Cleveland Museum of Art (Bequest of Henry W. Kent)

33 GERARD DOU, Dutch School, 1613-1675
THE HERRING SELLER AND THE MAID
Oil on wood, 18½ x 14 in.
Signed *G. Douw*
LENT BY SYDNEY J. LAMON

34 DAVID TENIERS THE YOUNGER, Flemish School, 1610-1690
The Boors Concert
Oil on wood, 15½ x 24 in.
Signed l.r. *D. Teniers, F*
Lent by Mr. and Mrs. J. Warner Prins

35 BARTOLOMÉ ESTEBAN MURILLO, Spanish School, 1617-1682
St. Thomas of Villa Nueva Dividing His Clothes among the Beggar Boys
Oil on canvas, 86½ x 58½ in.
Lent by the Cincinnati Art Museum

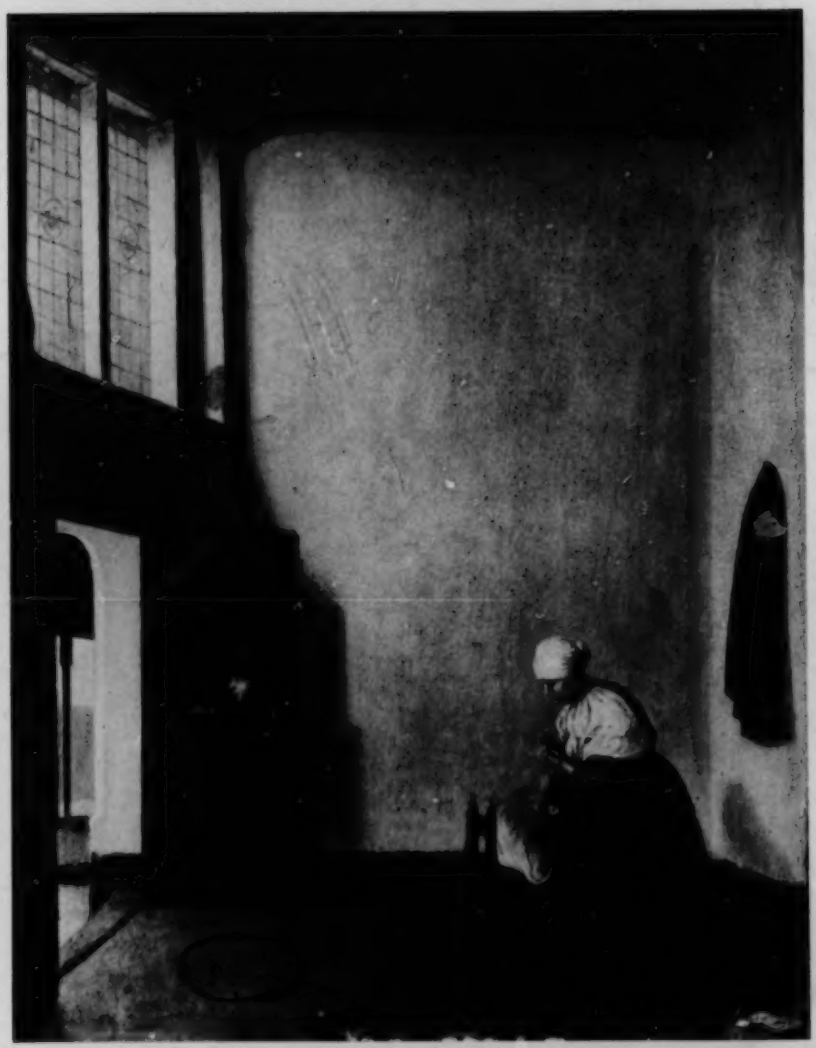
36 GABRIEL METSU, Dutch School, 1629-1667
THE USURER
Oil on canvas, 29¼ x 24¾ in.
Signed l. *G. Metsu / 1654*
LENT BY THE MUSEUM OF FINE ARTS, BOSTON

37 JAN MIENSE MOLENAER, Dutch School, 1610-1668
VANITY
Oil on canvas, 39 x 49 in.
Signed l.l. *Mo. . . . aër 1633*
LENT BY MR. AND MRS. JULIUS S. HELD

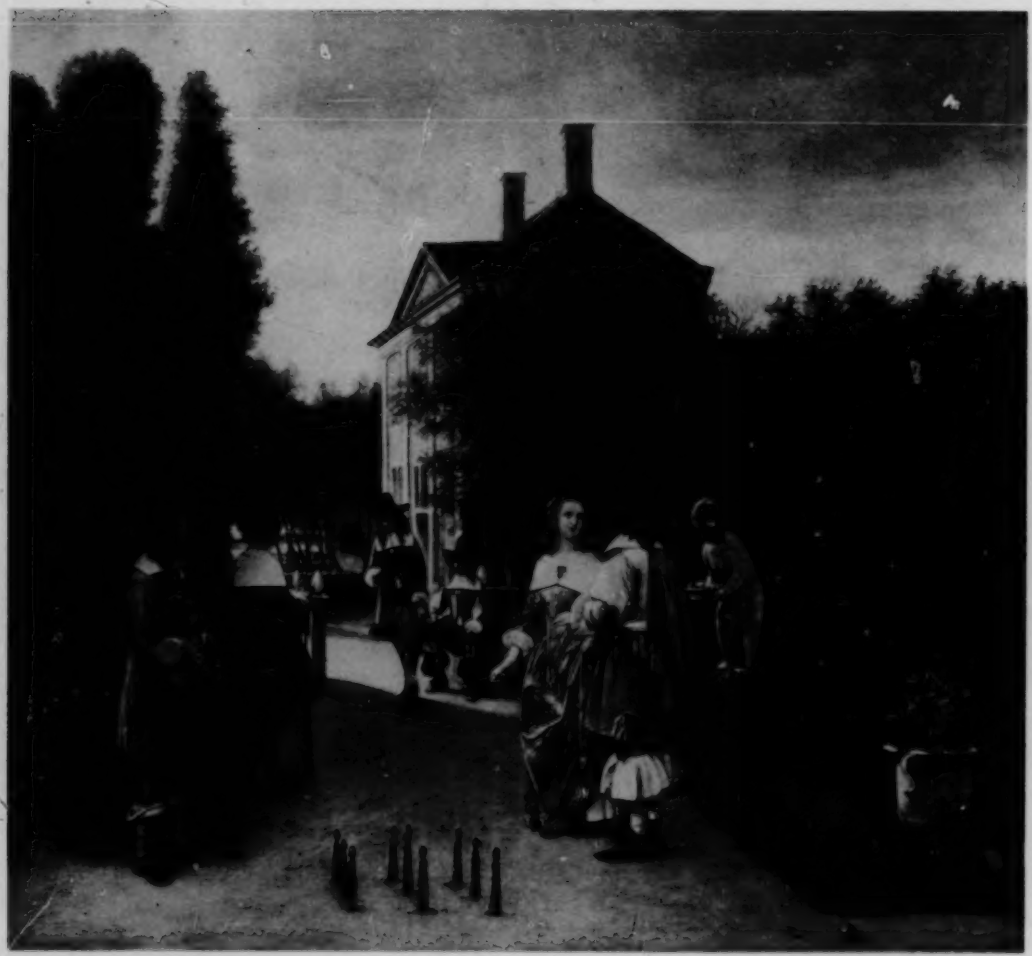
38 ISAAC VAN OSTADE, Dutch School, 1621-1649
WINTER LANDSCAPE WITH SKATERS
Oil on wood, 12¾ x 17¾ in.
Signed l.c. *Isack. Ostade*
LENT BY THE TOLEDO MUSEUM OF ART

39 GERARD TER BORCH, Dutch School, 1617-1681
THE CORRESPONDENT
Oil on canvas, 24 x 18 in.
LENT BY DAVID BINGHAM

40 JAN STEEN, Dutch School, 1626-1679
Soo d'ouden songen, soo pypen de jongen
Oil on wood, 18 x 25 in.
Lent by David Bingham



41 JACOBUS VREL, Dutch School, Second Half of 17th Century
Interior with a Woman Combing a Little Girl's Hair
Oil on panel, 22 x 16 in.
Signed l.r. *Jacobus Vrelle*
Lent by The Detroit Institute of Arts



42 PIETER DE HOOCH, Dutch School, 1629—1683?
A Game of Skittles
Oil on canvas, 26¾ x 29 in.
Monogram l.l. *PDH*
Lent by the City Art Museum of St. Louis

43 JACOB OCHTERVELT, Dutch School, 1634/5—1708/10
LADY WITH SERVANT AND DOG
Oil on canvas, 26½ x 22 in.
Carnegie Institute

44 NICOLAES BERCHEM (OR BERGHEM), DUTCH SCHOOL, 1620-1683
AN ITALIAN SCENE
Oil on canvas, 45 x 65 in.
Signed l.c. *Berghem*
LENT BY THE E. AND A. SILBERMAN GALLERIES, INC.

45 GIUSEPPE MARIA CRESPI, Italian School, 1665-1747
THE EMBROIDERERS
Oil on canvas, 19 x 15¾ in.
LENT BY ADOLPH LOEWI

46 PIETRO LONGHI, Italian School, 1702-1785
Le Lever
Oil on canvas, 27½ x 23 in.
Lent by the Nelson-Atkins Gallery of Art

47 ALESSANDRO MAGNASCO, Italian School, 1667?—1749
The Peep Show in an Inn
Oil on canvas, 16⅜ x 22¼ in.
Lent by Duveen Brothers, Inc.

48 GIOVANNI BATTISTA TIEPOLO, Italian School, 1696-1770
Dancing the Minuet
Oil on canvas, 12½ x 19 in.
Lent by Dr. and Mrs. Edgar Mayer

49 JEAN ANTOINE WATTEAU, French School, 1684-1721
L'Heureux Age
Oil on panel, 7½ x 9½ in.
Lent by Charles E. Dunlap

50 JEAN-BAPTISTE FRANÇOIS PATER, French School, 1695-1736
Le Bain
Oil on canvas, 50 x 36¾ in.
Lent by Wildenstein and Company, Inc.

51 NICOLAS LANCRET, French School, 1690-1745
L'Automne
Oil on canvas, 15⅞ x 12⅝ in.
Lent by Mrs. Boyd Hatch

52 FRANCESCO DE'GUARDI, Italian School, 1712-1793
Piazza San Marco
Oil on canvas, 31⅞ x 45 in.
Lent by M. Knoedler and Company, Inc.

53 JEAN BAPTISTE SIMÉON CHARDIN, French School, 1699-1779
The Soap Bubble Blowers
Oil on canvas, 24 x 31¼ in.
Signed l. *Chardin*
Lent by the Nelson-Atkins Gallery of Art

54 FRANÇOIS BOUCHER, French School, 1703-1770
Jeune Femme Prenant un Bain de Pieds
Oil on canvas, 21 x 16½ in.
Signed r. *F. Boucher 1766*
Lent by René A. Fribourg

55 GASPARE TRAVERSI, Italian School, Active by 1749—Died 1769
La Seduzione
Oil on canvas, 43 x 35½ in.
Lent by French and Company, Inc.

56 JOHANN GEORG PLATZER, Austrian School, 1704-1761
Un Bal Masque à Venise
Oil on copper, 14¼ x 21¼ in.
Lent by Georges de Batz

57 CHARLES JOSEPH FLIPART, French School, 1721-1797
The Duet
Oil on canvas, 17 x 14 in.
Lent by Victor D. Spark

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58 PIERRE ETIENNE MOITTE, French School, 1722-1780
La Déclaration d'Amour
Oil on wood, 11 x 8½ in.
Signed l. *Moitte 1775*
Lent by Countess Antoine Sala

59 JEAN-BAPTISTE GREUZE, French School, 1725-1805
The Drunkard's Return
Oil on canvas, 29½ x 36 in.
Lent by Marion Bowles Hollis

60 JEAN-HONORÉ FRAGONARD, French School, 1732-1805
La Résistance Inutile
Oil on canvas, 17¾ x 23¾ in.
Lent by Wildenstein and Company, Inc.

61 GABRIEL JACQUES DE SAINT-AUBIN, French School, 1724-1780
L'Académie Particulière
Oil on wood, 6¾ x 10¾ in.
Lent by René A. Fribourg

62 GEORGE STUBBS, British School, 1724-1806
Incident of the Gros Venor Hunt
Oil on canvas, 50 x 30 in.
Signed l.c. *Geo. Stubbs*
Lent by Mrs. J. F. Byers, Jr.

63 THOMAS GAINSBOROUGH, British School, 1727-1788
The Cottage Door
Oil on canvas, 48¼ x 58¾ in.
Lent by the Cincinnati Art Museum

64 JAMES PHILIP DE LOUTHERBOURG, Active in England, 1740-1812
A Midsummer Afternoon with a Methodist Preacher
Oil on canvas, 38 x 49¾ in.
Signed l.l. *P. De Loutherbourg / 1777*
Lent by The National Gallery of Canada, Ottawa

65 FRANCISCO DE GOYA, Spanish School, 1746-1828
CONFIDENCES IN A PARK (TAPESTRY CARTOON)
Oil on canvas, 72⅛ x 39⅜ in.
LENT BY THE SAMUEL H. KRESS COLLECTION

66 LOUIS LÉOPOLD BOILLY, French School, 1761-1845
La Dame aux Roses
Oil on canvas, 27½ x 22 in.
Signed l.l. *L. Boilly*
Lent by René A. Fribourg

67 ETIENNE AUBRY, French School, 1745-1781
The First Lesson of Fraternal Friendship
Oil on canvas, 30 x 37½ in.
Signed l.r. *E. Aubry 1776*
Lent by the Nelson-Atkins Gallery of Art

68 JEAN FRÉDÉRIC SCHALL, French School, 1752-1825
Interior
Oil on panel, 13 x 16⅜ in.
Signed l.r. *Schall 1788*
Lent by Charles E. Dunlap

69 JEAN-BAPTISTE MALLET, French School, 1759-1835
Les Visiteurs
Gouache, 10⅝ x 14⅛ in.
Lent by Forsyth Wickes

70 SIR DAVID WILKIE, British School, 1785-1841
The Village Festival
Oil on canvas, 14 x 17 in.
Lent by The Memorial Art Gallery, Rochester, New York

71 GEORGE MORLAND, British School, 1763-1804
A Skating Party
Oil on canvas, 28 x 36 in.
Signed l.l. *G. Morland 1796*
Lent by Mr. and Mrs. L. Gerald Firth

72 THÉODORE GÉRICAULT, French School, 1791-1824
Chevaux à l'Abreuvoir
Oil on canvas, 12¾ x 16 in.
Lent by Wildenstein and Company, Inc.

73 GUSTAVE COURBET, French School, 1819-1877
The Poor Woman of the Village
Oil on canvas, 33½ x 50 in.
Signed l.l. *66 / G. Courbet*
Lent by Major L. M. Bloomfield, Q.C.

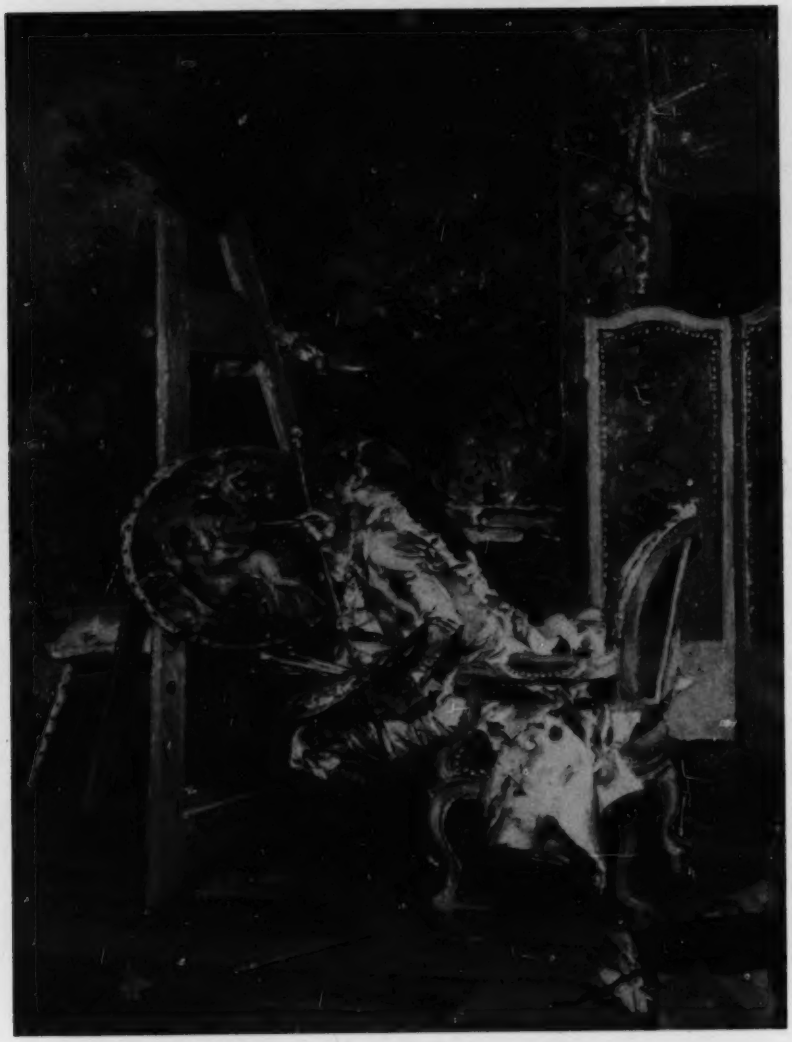
74 JEAN FRANÇOIS MILLET, French School, 1814-1875
THE KNITTING LESSON
Oil on canvas, 39¾ x 32½ in.
Signed l.r. *J. F. Millet*
LENT BY THE CITY ART MUSEUM OF ST. LOUIS

75 HONORÉ DAUMIER, French School, 1808-1879
Le Wagon de Troisième Classe
Oil on canvas, 26¾ x 36¼ in.
Signed r. *h. Daumier*
Lent by The National Gallery of Canada, Ottawa

76 EUGÈNE BOUDIN, French School, 1824-1898
Au Bord de la Mer
Oil on canvas, 14 x 23¼ in.
Lent by The Cleveland Museum of Art
(Gift of Mrs. D. Z. Norton)

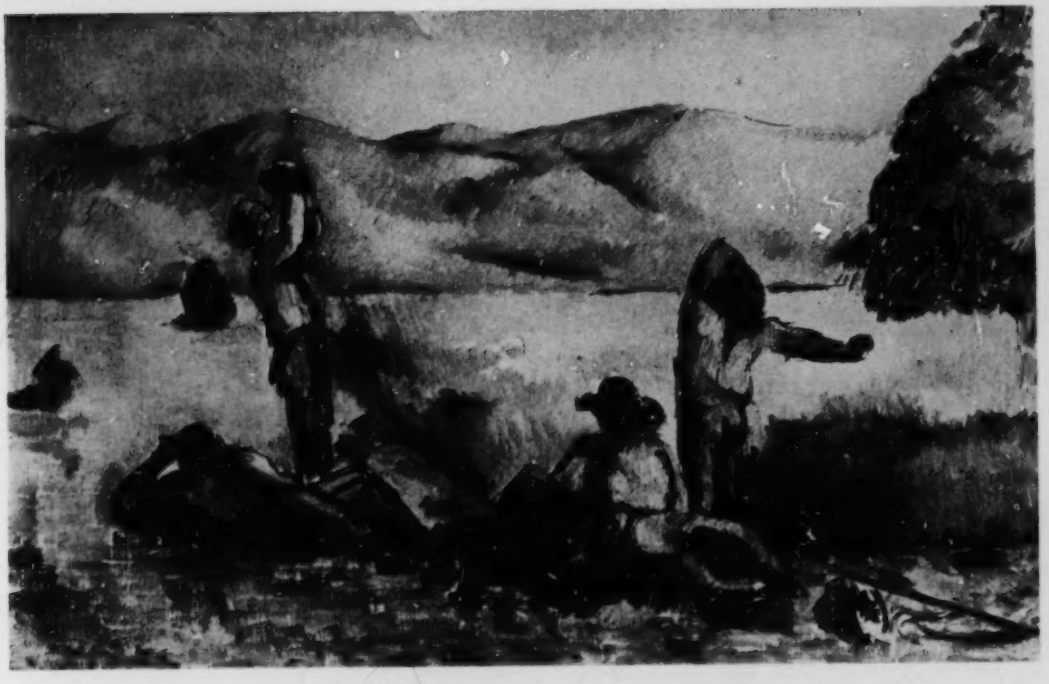
77 EUGÈNE LOUIS LAMI, French School, 1800-1890
Le Contrat de Mariage
Oil on canvas, 18½ x 25⅝ in.
Lent by René A. Fribourg

78 JOSÉ VILLEGAS, Spanish School, 1848-1921
Palm Sunday
Oil on wood, 21 x 45 in.
Signed t.c. *Josephus Villegas MDCCCXCI*
Lent by The Most Reverend Daniel Ivancho



79 GIOVANNI BOLDINI, Italian School, 1845-1931
Self-Portrait
Oil on wood, 9 x 7 in.
Signed l.l. *Boldini*
Lent by Louis Kaplan

80 EDOUARD MANET, French School, 1832-1883
At the Café
Oil on canvas, 18⅝ x 15⅜ in.
Signed l.l. *Manet*
Lent by The Walters Art Gallery



81 PAUL CÉZANNE, French School, 1839-1906
HARVESTERS
Oil on canvas, 10 x 16 in.
LENT BY THE PHILLIPS COLLECTION

82 CAMILLE PISSARRO, French School, 1831-1903
Les Faneuses
Oil on canvas, 21¼ x 25½ in.
Signed l.l. *C. Pissarro. 1901*
Lent by The National Gallery of Canada, Ottawa

83 PIERRE AUGUSTE RENOIR, French School, 1841-1919
Girls Seated by a Brook
Oil on canvas, 30½ x 24½ in.
Signed l.l. *Renoir*
Lent by Dr. and Mrs. Harry Bakwin

84 EDGAR DEGAS, French School, 1834-1917
Cotton Merchants at New Orleans
Oil on canvas, 23½ x 28¾ in.
Signed l. r. *Degas*
Lent by the Fogg Art Museum, Harvard University

85 ÉDOUARD VUILLARD, French School, 1868-1940
Interieur à l'Etang-la-Ville
Oil on millboard, 12½ x 14⅝ in.
Initialed l.r. *E.V. '93*
Lent by the Smith College Museum of Art

87 HENRI DE TOULOUSE-LAUTREC, French School, 1864-1901
Scene de Bal Masque
Oil on paper backed with wood, 22 x 15⅜ in.
Lent by T. E. Hanley

88 PABLO PICASSO, Spanish School, 1881-
La Toilette
Oil on canvas, 59½ x 39 in.
Signed u.l. *Picasso*
Lent by the Albright Art Gallery

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